SIGNET • 451-E9964 • $3.95

#1

MONTAUK

An epic tale of sci fi horror

INTRODUCTION

Montauk is an eight-hour sci-fi horror epic.

Set in Long Island in 1980 and inspired by the supernatural classics of that era, we explore the crossroads where the ordinary meets the extraordinary.

The feeling of fear and wonder as Elliot approaches a fog-drenched shed in E.T.... the helpless dread that consumes Chief Brody as he watches a boy and his raft dragged under the water by an unseen monster in Jaws... the crackling television in Poltergeist... the horror of a cackling clown in It... the friendship and adventure of Stand By Me...

Emotional, cinematic, and rooted in character, Montauk is a love letter to the golden age of Steven Spielberg and Stephen King -- a marriage of human drama and supernatural fear.

E.T. THE EXTRA-TERRESTRIAL
DIRECTOR STEVEN SPIELBERG
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THE "MONTAUK PROJECT" CONSPIRACY

Everyone loves a good conspiracy. We've seen the most well-known, Area 51 and The Philadelphia Experiment, sensationalized on film and television many times before. But the Montauk Project, one of the most bizarre conspiracies in our country's history, remains untapped.

In 1942, as World War II raged across the ocean, the Air Force established Camp Hero on the eastern-most point of Long Island -- Montauk. Blighting the quaint, picturesque resort town that would serve as Peter Benchley's inspiration for Amity in Jaws, the base's initial objective was to protect America against possible German invasion. The already enormous base was later expanded during the Cold War. A long-range radar dish was added and it became a focal point of Soviet surveillance. Around this time, the base allegedly began to conduct a series of top-secret experiments. Codename: The Montauk Project.

The Montauk Project involved the most cutting-edge developments in science. No one knows for sure what these experiments entailed, but the chatter runs a gamut of the weird and wonderful. Alien contact… time travel… telepathy… alternate dimensions… mutant monsters… you name it, someone claims it happened at this base.

CAMP HERO AIR FORCE BASE
MONTAUK, LONG ISLAND
CIRCA 1980

STORY

We begin at Camp Hero in the fall of 1980, a few months before the base will be shut down by the U.S. government. A mysterious experiment has gone horribly awry. And something has gotten out.

On this very night, a young boy, WILL BYERS, vanishes into thin air. His disappearance has a potent effect on the small town community, particularly on his best friend, MIKE WHEELER, his brother, JONATHAN, his mother, JOYCE, and the reluctant Chief of Police, JIM "HOP" HOPPER. We will follow each of these characters as they grapple with and investigate Will's disappearance.

As they peel back the layers of this mystery, they will all arrive at the same shocking conclusion: Will was abducted by supernatural entities which were inadvertently released during an experiment. These entities exist between dimensions and have begun to feed on life from our world -- Will's disappearance is only the beginning....

Over the course of the series, the "tear" or "rip" that separates their world from ours will begin to spread across Montauk like a supernatural cancer. This cancer will manifest itself in increasingly bizarre paranormal ways. Electrical fields will be disrupted. Strange fungi will grow on structures and people. A heavy fog will drift in from the Atlantic. The temperature will plummet. Food will rot. Gravity will fluctuate. People will glimpse bizarre entities in their homes and businesses. There will be an escalating number of "vanishings." The entire town will become "haunted" -- and in grave danger. If people can disappear... can an entire town?

In order to save Will and the town, our heroes will have to outsmart FEDERAL AGENTS and tap into the preternatural abilities of a mysterious child telepath named ELEVEN, who has recently escaped from Camp Hero. Eleven will ultimately give them access to this "in-between" dimension, a nightmarish reflection of our own, where they will find themselves face to face with unimaginable horrors -- horrors from which some of them will never escape. Those who do will be forever changed.

CLOSE ENCOUNTERS OF THE THIRD KIND
DIRECTOR STEVEN SPIELBERG
©1977 COLUMBIA PICTURES, INC.

STRUCTURE

Montauk will be structured like a film. There will be a definitive beginning, middle, and end. There will be no loose ends after the finale, and all of our lead characters will have complete arcs. The limited nature of the project will allow us to target film actors for the adult leads. For example, Ewan McGregor or Sam Rockwell for Hopper, Naomi Watts or Marisa Tomei for Joyce.

ACT ONE (episodes 1-3) will depict the "vanishing" of Will Byers and the resulting fallout in the community. Chief Hopper will investigate the disappearance, only to find his case obstructed at every turn by shadowy federal agents; Mike will meet and bond with Eleven; Jonathan will become fixated on a supernatural "tear" inside his shed; Joyce will make paranormal contact with Will. By the end of the act, our disparate characters will all arrive at the same conclusion: Will was abducted by supernatural forces and taken into a realm which exists beyond human senses.

ACT TWO (episodes 4-6) will have the town of Montauk becoming increasingly "haunted," raising the stakes as our characters desperately attempt to uncover the mystery. Several peripheral characters will come to the forefront, including TERRY IVES, a local conspiracy theorist, and MR. CLARKE, a middle school science teacher. We will also delve deeper into Eleven's terrifying backstory, and Mike will travel into this alternate dimension for the first time. He will return with proof that Will is alive. But if he wants to save him, he will need help. This act will end with our disparate characters and storylines coming together.

ACT THREE (episodes 7-8) will climax with characters working together to outsmart the military, venture into this alternate dimension, save Will, and, hopefully, close this "tear" once and for all.

ALTERED STATES
DIRECTOR KEN RUSSELL
©1980 WARNER BROS.

TONE AND STYLE

The visual style will be energetic, creative, and cinematic. The framing will be bold; the cinematography will be dark and constantly on the move; the pacing will be fast.

Since Montauk is set in the fall of 1980, the show will feature many period details (wood paneled station wagons, analog technology, Empire Strikes Back in theaters, Blondie on the radio, etc.). While this will add a fun nostalgia factor to the show, these details must never overwhelm the story or characters; Spielberg's early films have a certain timeless quality to them, and we will strive for the same.

The soundtrack should similarly feel period but timeless. Classic songs will only come from sources such as radios and TVs; most of the music will be original, which we imagine as a cinematic, eerie, modern synth sound, inspired by classic early John Carpenter scores like The Thing and The Fog.

POLTERGEIST
DIRECTOR TOBE HOOPER
©1982 METRO-GOLDWYN MEYER FILM CO.

HORROR

The horror in Montauk is supernatural -- but rooted in science. Dark matter, black holes, worm holes, alternate universes, string theory… we want to use the mathematics of theoretical physics to ground our horror in reality.

Our supernatural entities will remain mostly obscured throughout, hidden in the shadows, tucked away just off screen. When we do glimpse them, they will be terrifying, unforgettable, strange, their design taking inspiration from the masters of the grotesque: Clive Barker, Guillermo Del Toro, H.R. Giger, and Masahiro Ito (Silent Hill). To believably realize our entities on screen, we plan to employ a combination of prosthetics, trained movement artists, subtle CGI, and some good old-fashioned fog and shadow.

The show will also prominently feature yet another type of horror: the human kind. The supernatural terrors unleashed on our town will in certain ways personify the evil that exists beneath the perfect facade of this small town. Abuse, divorce, violence, cruelty, substance abuse, depression, death… our characters will struggle with the darkness of the human condition. How do you cope with the abundance of evil in this world? And, in the end, is it worth it?

HELLRAISER
DIRECTOR CLIVE BARKER
©1987 NEW WORLD PICTURES

THE KIDS

MIKE WHEELER is twelve. He is a cute kid, but a birthmark on his left cheek leads to much bullying and near-crippling insecurity. He has never had a first kiss, much less a girlfriend. He escapes his insecurities through reading fantasy novels, spending time with his three best friends (Lucas, Dustin, and Will), and retreating into his own vivid imagination. The Dungeon Master of his Dungeons and Dragons group, he writes sprawling adventures with fantastical monsters. When he finds himself on a real adventure, facing real monsters, he will discover a courage he didn't know he had. By the end, he will even kiss a girl.

LUCAS CONLEY, twelve, is Mike's best friend. He lives only a few houses away. He is scrawny, short, loudmouthed. Initially a source of comic relief, his character will darken and deepen over the course of the series. His wealthy parents are in the midst of costly divorce; vitriolic arguments are a daily occurrence. As a result, he will grow angry and destructive. His attitude will land his friends in danger more than once and put his friendship with Mike to the test.

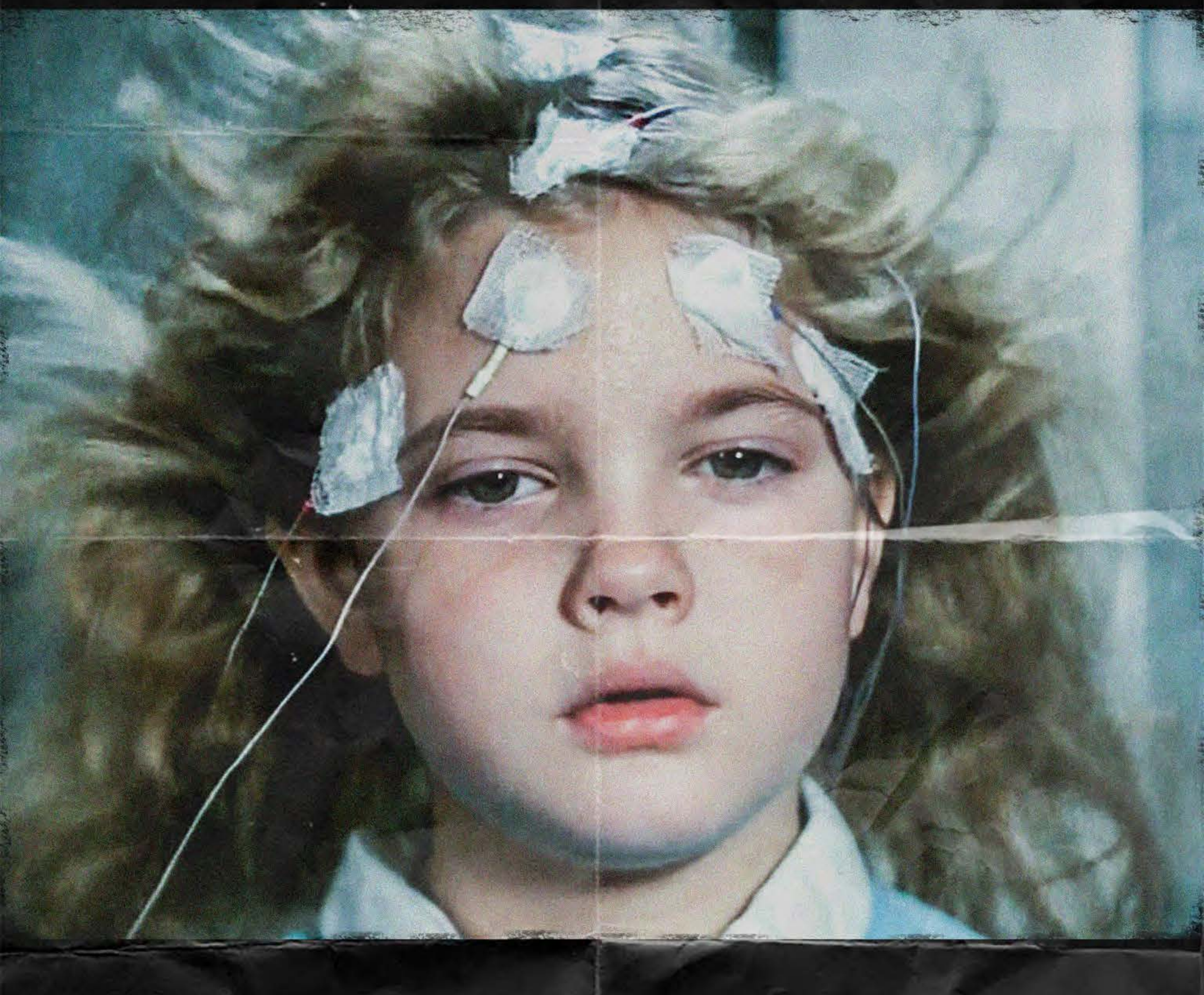
WILL BYERS, twelve, is a sweet, sensitive kid with sexual identity issues. He only recently came to the realization that he does not fit into 1980s definition of "normal." His innocent choices, such as his colorful clothes, prove a constant source of bullying. Like Mike, Will escapes through fantasy gaming, where he can be himself, uninhibited. He has a close relationship with his mother, Joyce. His brother, Jonathan, helps raise him in lieu of their father, who abandoned them four years ago.

DUSTIN HENDERSON, twelve, is the "King Geek." He is overweight and wears oversized glasses. His supportive parents are nerds themselves and are supportive of his choices and hobbies. However, Dustin finds less acceptance at school, where is often bullied for his weight and interests. He frequently bickers with Lucas; their arguments are good-natured at first, but escalate as the stakes rise.

STAND BY ME
DIRECTOR ROB REINER
©1986 COLUMBIA PICTURES INDUSTRIES, INC.

THE OUTSIDER

ELEVEN was an orphan with telekinesis. Her preternatural abilities have been linked to genetic mutations caused by her mother's drug use. When she was just two years old, she was taken for experiments by a clandestine faction of the U.S. military. She has subsequently lived out the majority of her life in a small cell beneath Camp Hero. During this time, she and a group of other children (One to Ten) were subjected to a series of painful, dangerous experiments. Her powers proved greater than the other children and she began to receive special attention from Agent One. Outside of Agent One, she has little experience interacting with others and has no memory of the outside world. When she escapes the laboratory at the start of our series, she finds herself experiencing real life for the first time. This proves both terrifying… and thrilling. If Mike is the Elliot of our show, Eleven is our "E.T."



FIRESTARTER
DIRECTOR MARK L. LESTER
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THE TEENAGERS

JONATHAN BYERS, sixteen, is mysterious, quiet, with artistic leanings and a lifelong love (and talent) for photography. He finds his social life constantly stifled by his responsibilities to his family. He works at the local movie theater to help his mother pay rent; the rest of his time is spent taking care of his kid brother, Will. While he loves his family very much, he also feels burdened by them. He has no friends at school and has never had a girlfriend. Over the course of the series, he will begin a relationship with Nancy Wheeler. This will force him to open up and, for the first time, let someone in.

NANCY WHEELER, sixteen, is an awkward, booksmart teen who is in the early stages of becoming a beautiful woman. But with her newfound looks comes unexpected pain; her first fling with Steve, a popular teen, leads to heartbreak and humiliation. This experience will drive her unexpectedly into the arms of another: Jonathan. With his help, she will experience love for the first time… and find herself.

A NIGHTMARE ON ELM STREET
DIRECTOR WES CRAVEN
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